スカラ座

JOHN CARPENTER'S

THE THING

MAN IS THE WARMEST PLACE TO HIDE.

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Technicolor / Panavision

THE THING FROM PLANET X

Distributed by CIC and Universal Pictures

Explanation

In 1938, John W. Campbell Jr. published the science fiction novel "Who Goes There?", which sent a powerful shock through the American literary world at the time. As a classic on the theme of invasion by extraterrestrial creatures, it possessed a perfect structure and shocking power.

In 1951, the master director Howard Hawks adapted this into a film titled "The Thing From Planet X," which is still enthusiastically received by science fiction fans today.

Now, a man has appeared who is trying to approach Hawks' work from a completely different angle. His name is John Carpenter, and he was captivated by a Hawks film he saw at the age of four, and has been dreaming of remaking it ever since. He is regarded as a genius of the new shocker genre, having worked on "Halloween," "The Fog," and "New York 1997." The original title is the same, "The Thing From Planet X," however Carpenter emphasizes that this is not just a remake, but the first film adaptation that is as faithful to the original as possible.

It's winter 1982 in Antarctica. The 12 members of the American US Antarctic Research Expedition are stationed at Base Four, far from the main unit at McMurdo Station, when a sudden terror strikes.

It all began when a Norwegian team discovered a gigantic UFO that had crashed into Earth 100,000 years ago. However, within the thick ice lurked a terrifying life form beyond the reach of Earth's humankind. A mysterious entity, Object X, effortlessly invades and assimilates into the bodies of any human or animal it targets. The Norwegian team was quickly wiped out, and now its path of invasion is headed toward the American base. With nowhere to escape, the desperate men are overcome by abject terror. However, amid the panic, one tough helicopter pilot gradually takes the lead and challenges the entity, putting all of humanity's wisdom on the line!

The defining difference from Hawks' version, and what gives this film its impressive style and blockbuster feel, is the stunning visualization of the

alien being. It was designed by Rob Bottin, the master of the werewolf transformation scene in "The Howling." The visual effects were handled by Albert Whitlock, an Oscar winner for "Earthquake" and "The Hindenburg," and the special effects were handled by Roy Arbogast, of "Jaws." The film boasts a lineup of masters in their fields.

The film is produced by the renowned duo of David Foster and Lawrence Turman, who worked on "Caveman," and the screenplay, which turns Campbell's novel into an unprecedented sci-fi suspense film, was written by Bill Lancaster, son of the legendary actor Burt Lancaster, who also worked on "Good Luck, Bears!"

Filmed on location in British Columbia, Canada, and Juneau, Alaska, the film recreates the snowy and icy plains of Antarctica with cinematography by Dean Cundey ("The Fog"), while Ennio Morricone ("The Island") provided the music, adding a sense of dread with his eerie, rhythmic synth sounds.

The all-male cast, without any female presence, includes Kurt Russell (New York 1997), who teams up with Carpenter for the third time, A. Wilford Brimley (Scoop: Absence of Malice), T.K. Carter (Seems Like Old Times), David Clennon (Missing), Richard Dysart (Chance), Richard Mather (Heaven's Gate), Donald Moffat (Popeye), and Peter Maloney (A Little Romance), all of whom are eccentric supporting actors active in the film and theater world, each delivering a realistic and excellent performance.

The film is a series of shocking scenes that depict a brutal fight to the death between humans and aliens, with the outcome being either kill or die. It truly feels like a final reckoning for the genre. The American magazine Variety's review that "You should have a nurse on standby in the theater lobby" is perfectly apt.

1982 Universal Pictures - Distributed by CIC/D. Foster - L. Turman Productions / Panavision / Technicolor / 6 reels, 2.976m / Running time: 1 hour 49 minutes

Cast/Staff Profiles

(MacReady)

Kurt Russell

Having witnessed the annihilation of the Norwegian unit, and now his own comrades being invaded one after another, MacReady had only one thing on his mind: to put an end to the monster's life here and now, even if it meant a mutual kill.

Kurt, who debuted as a child star in a Disney film at age 9 and has since grown into a tough action hero, is teaming up with director Carpenter for the third time, following "The Singer" and "New York 1997."

During his time at Disney, he frequently appeared in feature films such as "The Horse Wears Gray Flannel" and "Computer in Tennis Shoes," as well as the TV series "The Wonderful World of Disney."

His breakthrough came in 1979, when he played the king of rock and roll, Elvis Presley, in the TV movie "The Singer." His dramatic approach to the subject garnered him immediate attention. He then showed his comedic side in "Used Cars," and captivated fans with his hard-hitting performance in Carpenter's "New York 1997." He has recently made his stage debut in "The Hasty Heart," marking his path to a more versatile acting career. He is currently appearing in the anti-nuclear campaign drama "Karen Silkwood," directed by Mike Nichols and co-starring Meryl Streep.

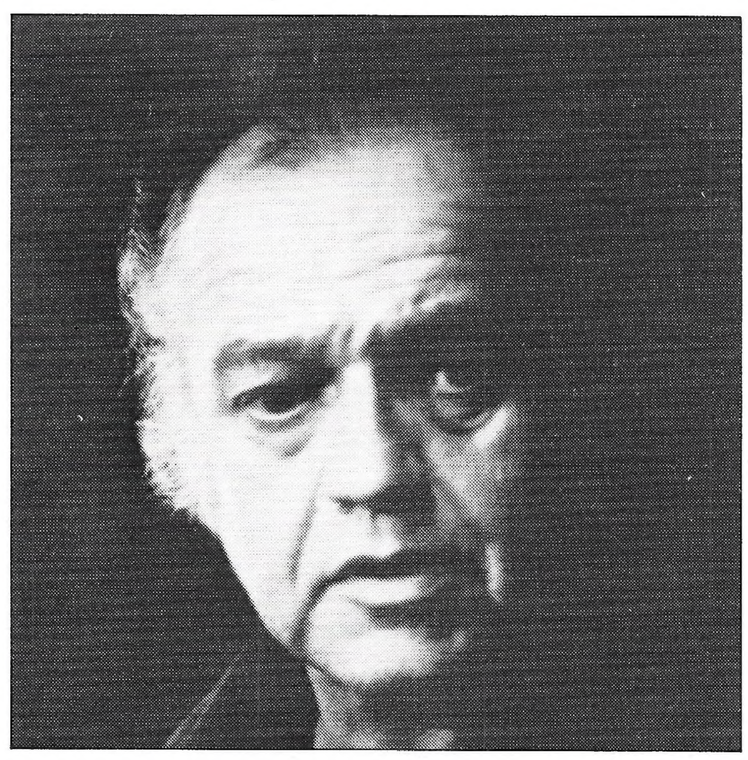
In his private life, he is married to actress Season Hubley, with whom he co-starred in "The Singer." With their son, Boston Oliver Grant, the three of them live in Los Angeles. He is such a big baseball fan that he once aspired to become a professional baseball player.

(Blair)

A. W. Brimley

Of the 12 members of the team, biologist Blair is the one who shows the most mysterious behavior midway through the drama. What is the truth behind his actions?

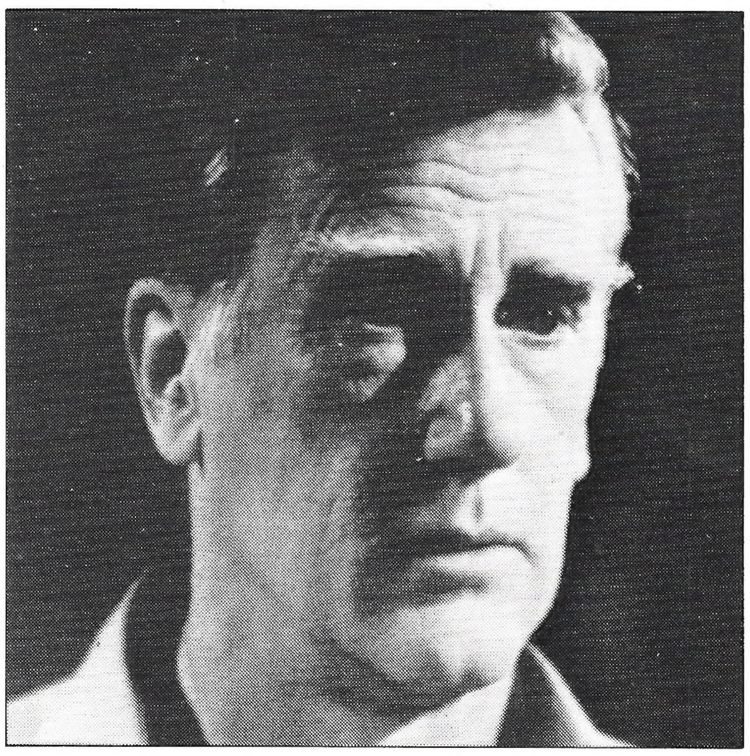
Born in Utah, he was originally a businessman running a horseshoe company, but three years ago, he suddenly decided to take a change of pace and entered the acting industry. Since then, however, his acting career has been impressive, showcasing his quirky personality in such films as "The China Syndrome" (1979), "The Encounter" (1980), "Brubaker" (1980), and "Scoop: Absence of Malice" (1982).



(Doctor Copper)

Richard Dysart

He gained fame through hit stage productions such as "The False Garden" and "The Death of My Life." He began appearing in Hollywood films in the late 1960s, and is highly sought after as a cool supporting actor who is popular with connoisseurs. His work includes "The Hospital," "Electronic Brain Human," "The Day of the Locust," "The Hindenburg," "An Enemy of the People," "Meteor," and "Chance," among many others.



(Captain Garry)

Donald Moffat

Garry, commander of the 4th base of the United States Antarctic Research Expedition, relinquishes his command amidst a vortex of suspicion and distrust.

His father is the famous British actor Graham Moffatt. He made his stage debut in 1960. He moved to Hollywood in 1965 and made guest appearances in many TV series, including "FBI." He then landed regular roles in "Newland" in 1974 and "Fugitive Into the Unknown" in 1977. His film credits include "Promises in the Dark" (1979), "On the Nickel" (1980), and "Popeye" (1980).

(Director)

John Carpenter

Carpenter has established himself as a money-making director with quirky suspense films such as "The Fog," "Halloween," "Boogeyan," and New York 1997." "The Thing From Planet X" is his first major (Universal) film.

Born in Bowling Green, Kentucky in 1948. A film lover from a young age, he aspired to become a director, and persuaded his parents to let him attend the film department at the University of Southern California (USC). While there, he made the short film "The Return of Broncho Billy," which won the Academy Award for Best Short Film in 1970. He also completed his first feature-length film, "Dark Star," in four years, demonstrating a brilliant film career even while still a student.

He then directed, wrote, edited and composed the music for "Assault on Precinct 13," a modern adaptation of the classic western "Rio Bravo" by Howard Hawks, a film he admires, and received rave reviews, especially in Europe.

In 1978, he wrote the screenplay for "Eyes," starring Faye Dunaway.

His breakthrough came in the same year with "Halloween," which became the biggest independent movie hit of all time and established him as a team with producer/co-writer Debra Hill.

He then went on to TV, directing and writing the TV movie "The Targeted Woman in the Closed Room." He fell in love with the lead actress, Adrienne Barbeau, and married her in January 1979.

He then paired up with Kurt Russell for the first time with the TV movie "The Singer," followed by a string of hits including "The Fog," "New York 1997," and "Boogeyman."

He is currently planning an adaptation of Stephen King's bestselling novel, "Firestarter," and a western homage to Hawks, "El Diablo."

(Special Makeup)

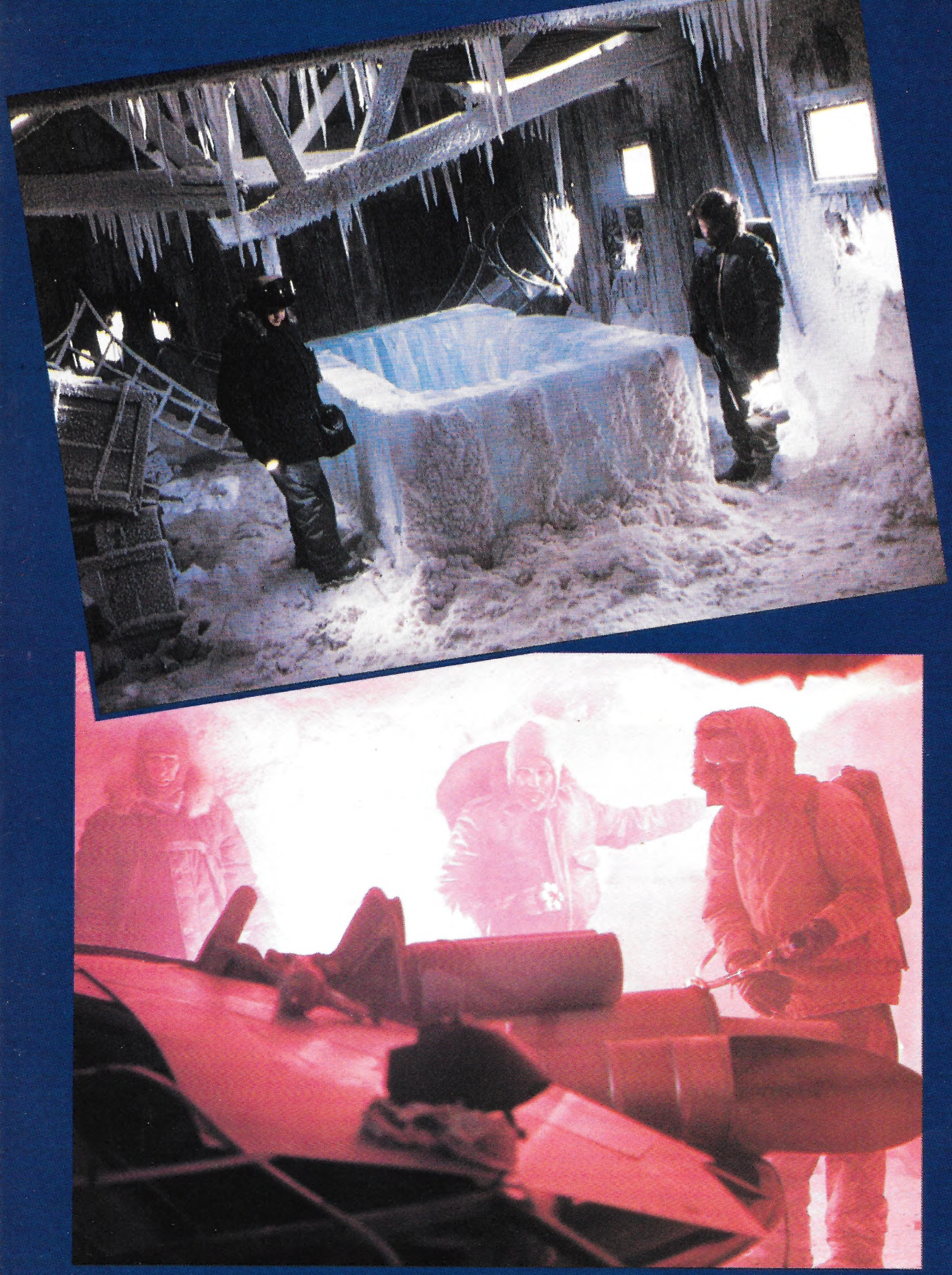
Rob Bottin

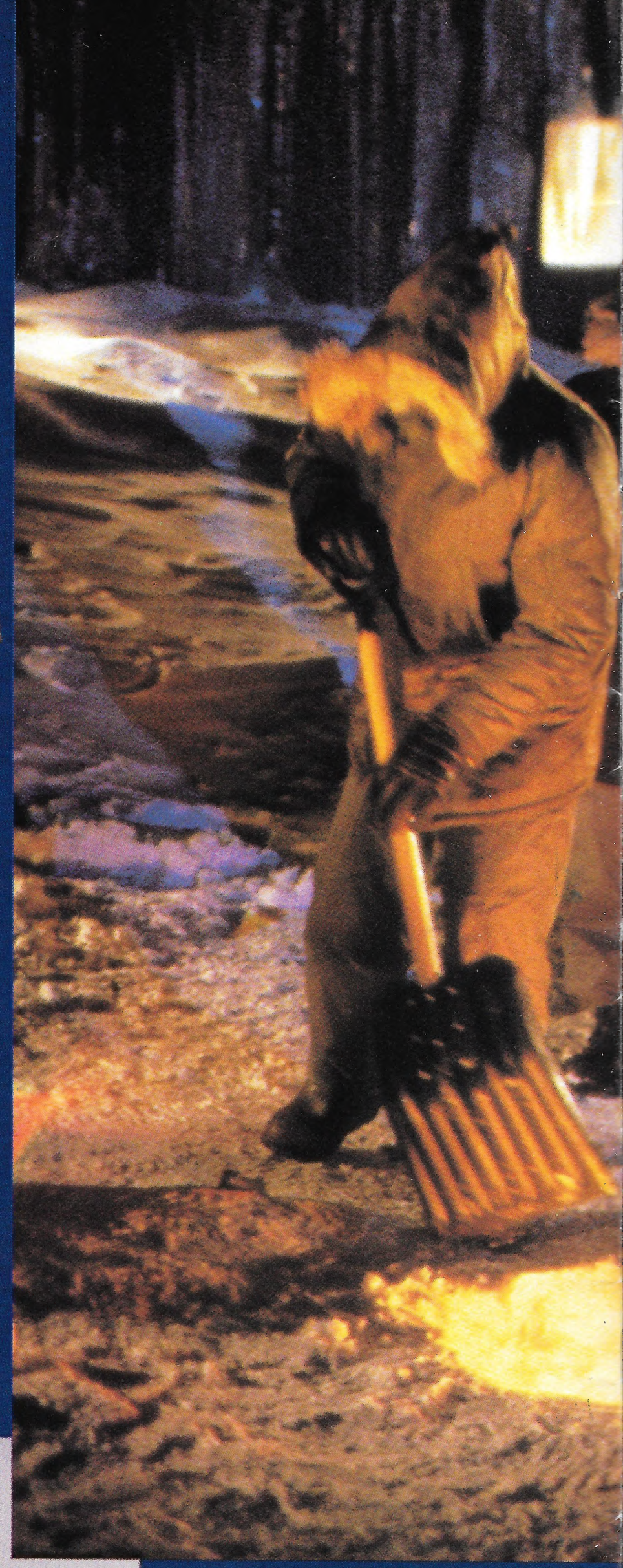
At 24 years old this year, he is the youngest and hottest special effects make-up magician in Hollywood right now.

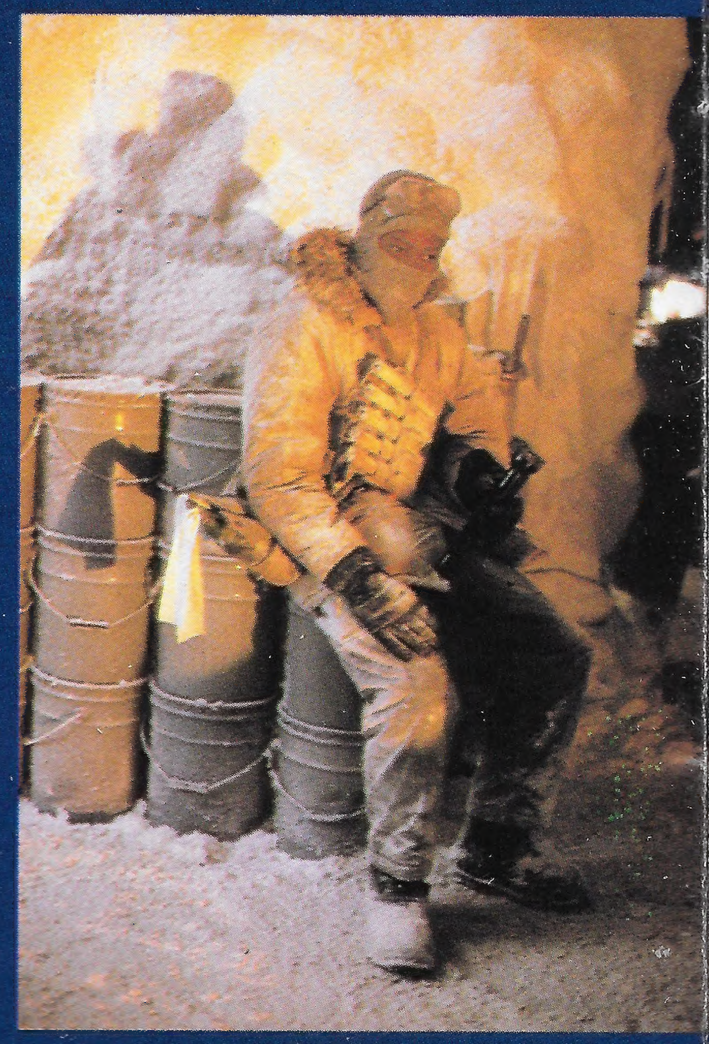
At the age of nine, he began illustrating his own imagination, and his unique talent caught the attention of those around him. At the age of 14, he made his professional debut and worked on special makeup for a number of low-budget horror films. In these films, he "played" the ghost in "The Fog" and the 500-pound giant rat in "Rock and Roll High School."

After "American Werewolf" and "The Howling," in "The Thing From Planet X," he carved or attached fake pieces of flesh onto the molds of real people, and created his imagination of monsters based on the most hated, grotesque creatures such as snakes, octopuses, spiders, crabs, and deep-sea fish.

"I hate the dark. Nothing scares me more than seeing my own shadow by my bed at night. I think my motivation for getting into this work was to understand that childlike fear," Bottin says.







JOHN CARPENTER'S

THE THING

Story

Winter 1982, Antarctica. An extreme world dominated by ice and silence. A white, magical realm that refuses exploration.

With a sudden explosion, a military helicopter appeared from the white rock face and began to fly slowly at low altitude. Suddenly, a man from inside the aircraft leaned forward and fired his rifle. It's a dog! A devoted Antarctic dog, chased from nowhere, was desperately trying to evade the helicopter's pursuit. From the aircraft, just above the ground, the man fired wildly at the dog. No matter how you look at it, it seemed like he was just hunting for fun. Soon, the scene of this chase between man and dog moved from the uninhabited border to a popular location: the Fourth Base of the US Antarctic Research Expedition.

The pent-up tension of the isolated family, on the verge of exploding, is suddenly broken by the intrusion of a dog. The helicopter circles violently above the base in pursuit of the dog. The sudden commotion causes most of the 12 members of the team to rush outside. It is one of the pilots, MacReady (Kurt Russell), who is employed by the base and bored playing chess with a computer. The helicopter lands on a snowy field, and a sniper jumps out and fires at the base. Again, the man is sure to aim at the dog, which is playing with the team members. He then accidentally uses a grenade and blows up the helicopter carrying a fellow pilot. The man turns around in an instant, and a bullet hits him between the eyes. It was the confident commander, Garry (Donald Moffat).

The commotion calmed down for the time being. The helicopter was Norwegian. What happened to the Norwegian team? To solve the mystery, MacReady and Doctor Copper (Richard Dysart) went on a reconnaissance mission.

An eerie black smoke drifted in the cobalt blue sky. The Norwegian base was reduced to ruins. The bodies of soldiers were scattered around the room. Their deaths were not normal. A strange object was found in the basement. A block of ice shaped like a bathtub.

There were signs that "something" that had been soaked inside had been removed. Furthermore, a strange object was discovered on the snow outside. The object, which had not been completely burned despite attempts to incinerate it, had a grotesque shape that seemed like something from another world, perhaps human or beast.

The eerie object that MacReady and his team brought back was immediately examined closely by Copper and biologist Blair (A. Wilford Brimley). "The internal organs are all there, but..." even the experts were left scratching their heads.

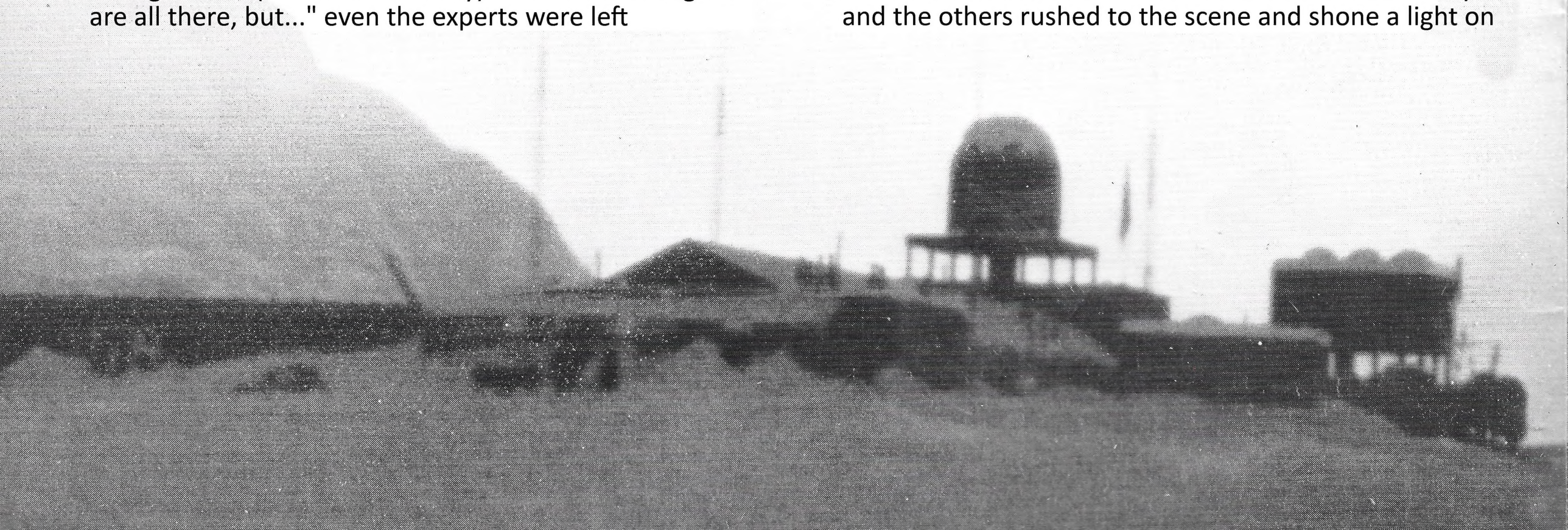
Just then, an emergency alarm was sounded within the base. An abnormality had occurred in the kennel. Something incredible was happening inside. The Antarctic dog, which had been chased by the helicopter, suddenly underwent a shocking transformation and began attacking the other dogs in the kennel. Its head split open, its internal organs ripped open, and a new life form burst forth from within with incredible force. Its tentacle-like structures spread in all directions, spurting liquid from their tips. One of the tentacles wrapped around the leg of Childs (Keith David), a team member who rushed to the scene. "Fire!" someone immediately shouted. MacReady unleashed a flamethrower on the monster. The object, which had clung to the ceiling with incredible jumping power and still showed signs of life, was hit with more flames and heat waves. Was heat the monster's weak point? But still, how did that Antarctic dog end up like this?!

McCready and his team thoroughly checked the documents and microfilm they had brought back from the Norwegian base. It seemed that the Norwegian team had discovered something during their exploration of the ice field. McCready and three other members of the team immediately flew to the scene shown on the film.

It was the remains of an enormous UFO that had fallen. It is estimated to have been about 100,000 years ago. It seems that the Norwegian team noticed it this time due to crustal movements over a long period of time. McCready discovered traces that appeared to have been cut out from a block of ice at the Norwegian base. What had been frozen there for 100,000 years?

At the Fourth Base, Blair, Copper, and others put all their efforts into quickly uncovering the object. An Antarctic dog. The mad sniping of a Norwegian team member. There was no doubt that it was the "something" that had possessed the dog that wiped out the Norwegian team. Whether it was cells or blood, the object quickly invades any living organism it targeted through some form of contact and assimilates into it. Blair inputted all the data and calculated that it would take an astounding 27,000 hours for all of humanity to be assimilated into the object. However, at that moment, the American team was about to become the second to be sacrificed, following the Norwegian team!

Bennings (Peter Maloney), who was guarding the remains of the thing that was supposed to have been eliminated in the dog kennel, was the first to be infected. The immortal cells were still alive. MacReady and the others rushed to the scene and shone a light on

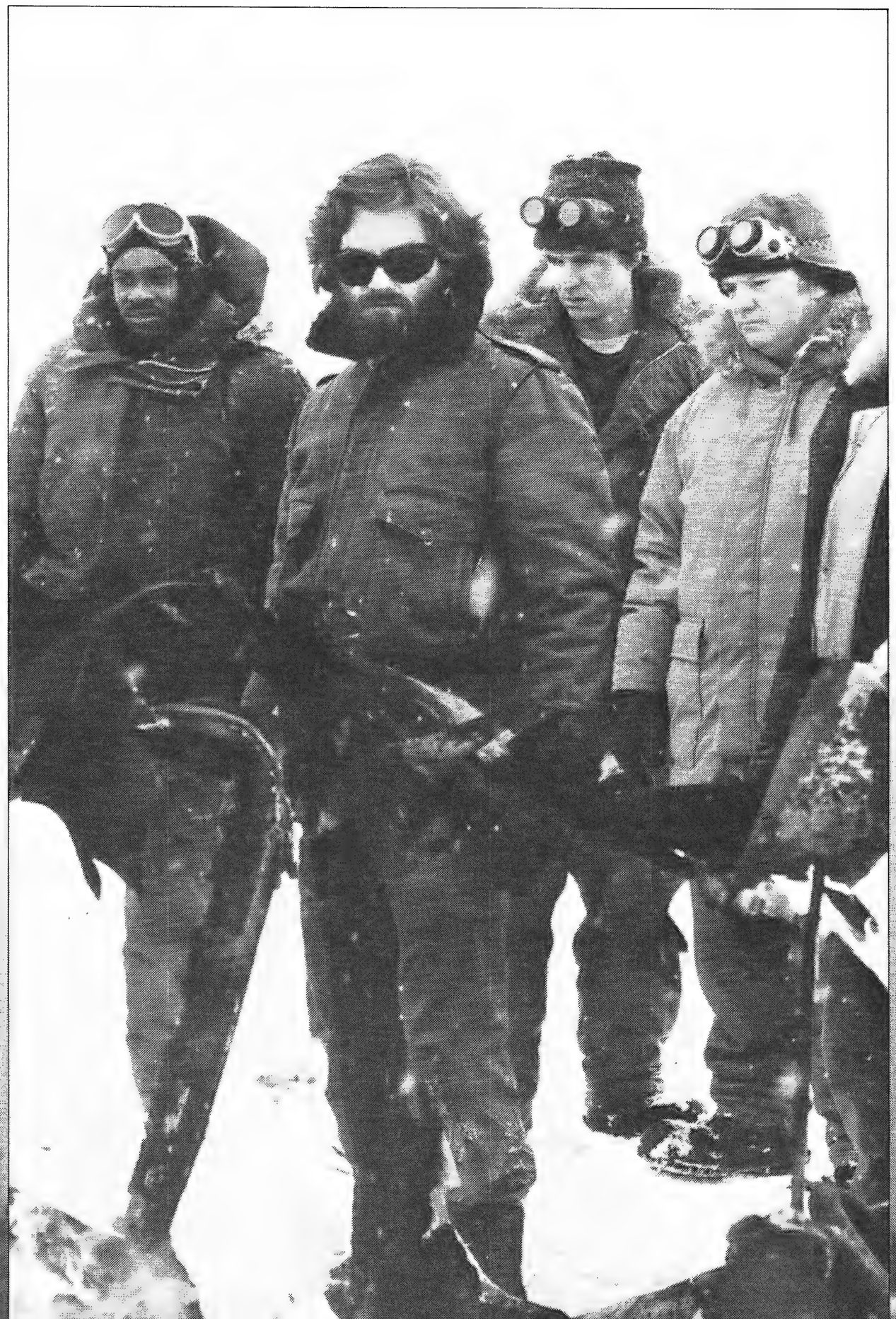


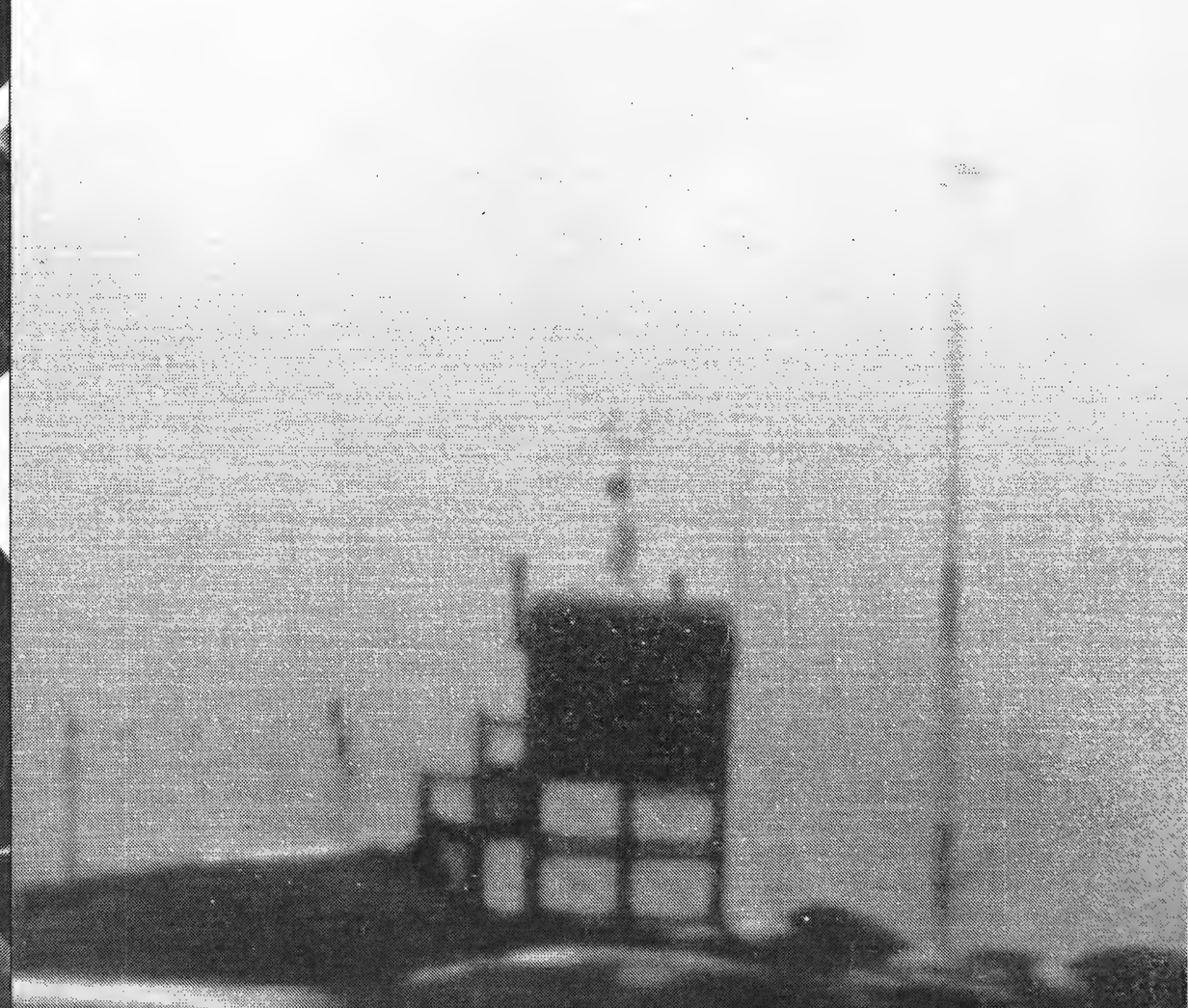
Bennings, but due to time constraints, some traces of the thing still remained on him. However, there was nothing that could be done. An intense flamethrower was sprayed on what had been his comrades until just moments before. It was then that MacReady realized that the thing's blood had an abnormal reaction to heat.

Soon, a series of suspicious incidents began occurring within the base. Someone destroyed the cockpit of the helicopter, the only means of transport between the base and the outside world. MacReady saw a shadow run off just before. Then Blair suddenly went on a rampage and had to be restrained by the others. Had he gone mad, terrified by the thing? Then, someone destroyed the containers of emergency blood stored for each member of the team. Had the thing, fearing being "identified," taken the initiative?

Anxiety and suspicion begin to grow among the remaining team members. Captain Gary, suspected of sabotaging the blood container, relinquishes command. The body of Fukes (Joel Polis), who had been carefully examining the Norwegian team's documents, is discovered. He, too, has apparently been possessed by the object. Suspicion then falls on MacReady, who had been with Fuchs until just before the incident.

Armed with a flamethrower and dynamite, MacReady enters the recreation room where the group is holed up. Unable to bear the tension, Clark (Richard Macer) turns on MacReady and is shot dead. Was he really the Thing? Furthermore, Norris (Charles Hallahan), who was pushed down by MacReady, collapses and falls into a critical condition. Copper attempts to administer an electric shock to Norris. Suddenly, Norris's chest opens up and bites off both of Copper's wrists, which he had trapped between them. Copper dies with a death cry. MacReady quickly sprays flames at the body. Norris's - or rather the Thing's - head separates from the body, and numerous tentacles emerge from it. MacReady then makes a decision. He will test the blood of the remaining members, including himself, to distinguish between Things and humans. The team members reluctantly follow MacReady, gun in hand. They are tied to chairs, and blood is drawn from their hands behind their backs, and heated wires are applied one by one to the blood. If it's from an object, it should fight back against the heat. Everyone watches with bated breath. With no way to escape, a brutal battle between humanity and a mysterious object from a distant planet is about to begin!





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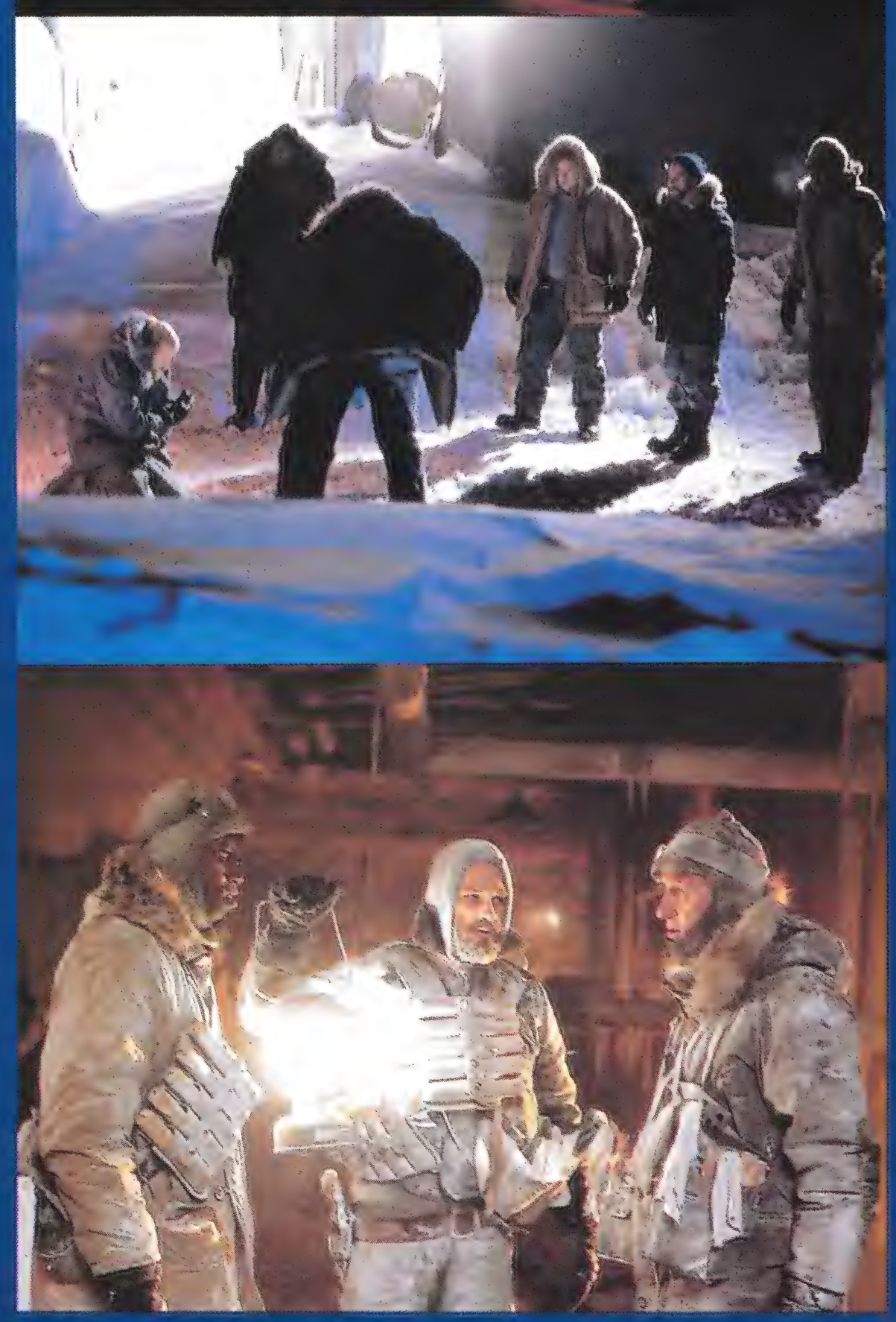


A premonition of urgent alert for a situation that could occur in the near future, or even in the present, or is already occurring.

"Would you like to do some commentary?" "Yes, I'd love to!"

I was stupid to say yes without even asking the title.

"The Thing From Planet X..." "What?! They're re-releasing the 50s film?" "No, it's a remake of that..."

At this moment, I had a bad feeling.

"John Carpenter's..."

Ahhh!! There it is, there it is - THE THING.

I will never forget Los Angeles. Spring was brewing at FILMeX '83. Westwood and Hollywood, that's LA.

This poster was plastered all over every wall in Junior High School, alongside the blood-stained red posters of "Cat People," and above and below them, in a haphazard manner.

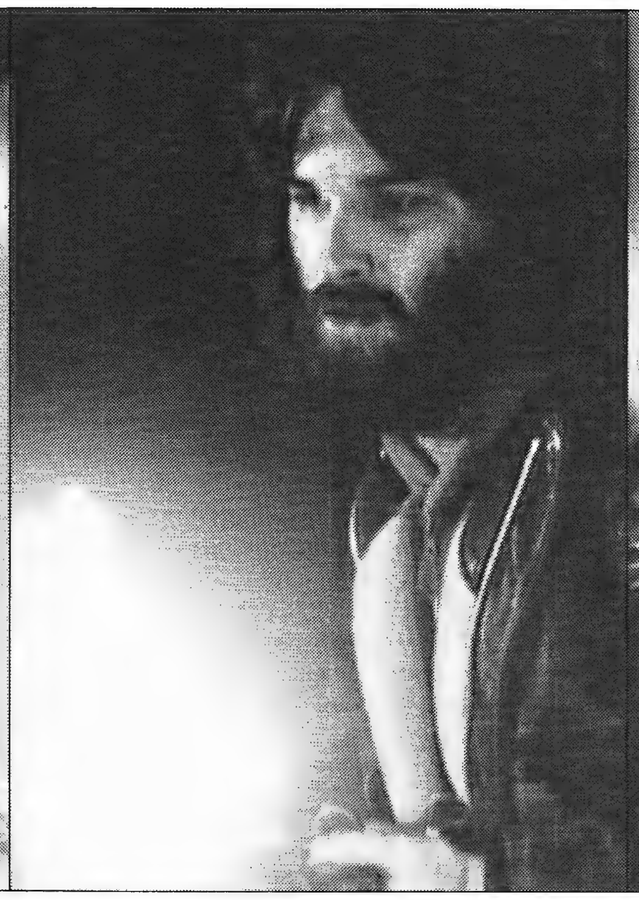
A man stood before the light. He had an eerie appearance that was neither alien nor human, bathed in the intense white flash from behind, and in the cold, frozen blue of the Antarctic ice.

It appeared in black. Beneath it, in white letters that looked like dripping blood, was the words "THE THING."

I still remember that scene clearly. I lived in Santa Monica, and I got off the bus in the evening, as the sky turned deeper blue and the lights of oncoming cars cast silhouettes of people on the sidewalk. It was a deserted corner, and for some reason, a long plywood fence had been erected there. As the road climbed up the hill, the lights of cars driving on the other side of the road suddenly appeared, as if floating in the air. One day, what did they reflect?! Men! Dozens, maybe hundreds, of men in white flashes. I was speechless. And then I stared.

It took me a moment to realize that it was a poster. A row of posters. Suddenly, without any warning, they stretched out for several meters, then several dozen meters, taking up the entire path I had to walk towards the sky.

At the time, movie magazines over there were devoting several pages to showcasing the best of special effects, such as grotesque aliens, bloody dogs



ripping apart, tentacles ripping through human organs, and colloidal blood clots dragging an upside-down face. From within a mouth that had opened and twisted in agony, a tongue licked its lips as if it were alive and well... In fact, it is said that 90% of the special effects in this film were devoted to scenes like this.

So I thought this was a horror movie, a frightening movie centered around that monster.

The story is simple: an isolated Antarctic base receives a visit from a somewhat unruly guest from outer space. The guest is a bit rude, grabbing some tea and snacks that weren't even offered. Bad behavior! His nauseating appearance is enough to make him a criminal.

A helicopter on a white snowy field. A Norwegian man is furiously chasing a dog (of course he's furious!). However, the people at the US Antarctic Base No. 4, who are playing ping pong with J&B in hand, can't quite understand what's going on. They've shot a hero and given themselves to the devil for dinner. This part is still suspenseful. But when the dog splits open and reveals its true form, it's a horror movie. It's amazing. The special effects. Amazing.

The first few times I watched it, I was surprised and disgusted by the creepy alien creatures that popped out. But for some reason, the horror fades when they're shown repeatedly. Even the sloshing gore, the ripped open belly, and the teeth biting off both wrists, become boring because I'm used to the monsters. The moment they pop up on screen is the only time I'm shocked, and then I know what's going to happen.

If that's the case, there's nothing spectacular in the second half. The theme is "finding out who the aliens are." The scene where they sacrifice themselves to blow up the Antarctic base was supposed to be the climax of this movie, but it was a shame. Maybe it was just the way it was shot, but nowadays, you wouldn't be surprised by something like that, right?

Let's go back to the basics and think about it. The elements that make up this film are an unknown life form from outer space, an invasion that foreshadows the end of humanity, and a battle in the fear of death, isolated and alone. If Carpenter had just these three elements, it would have been much more interesting, but it was lacking.

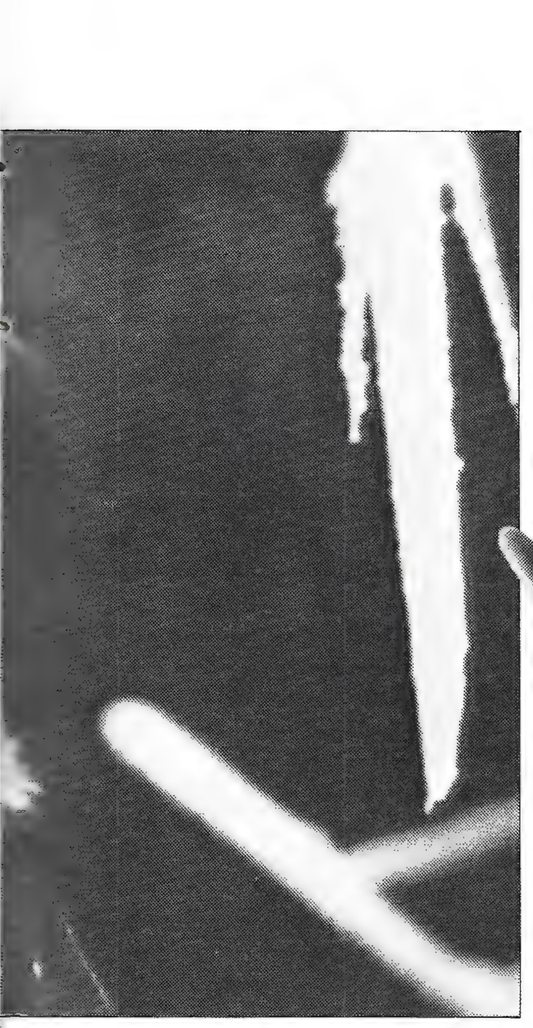
I think the reason is that the unknown creatures ceased to be unknown quite early in the first half. If only they had taken the time to show the special effects... But why didn't Carpenter do that? My suspicion is that he really wanted to portray the "extreme terror" of the isolated base, with MacReady at the center, as people suspicious of and kill each other. The panic in the hearts of those cornered. But that didn't come across. Carpenter's sharp depictions produced many startling scenes, but the story progressed too quickly, and as we became distracted by the monsters, his touch began to lose steam.

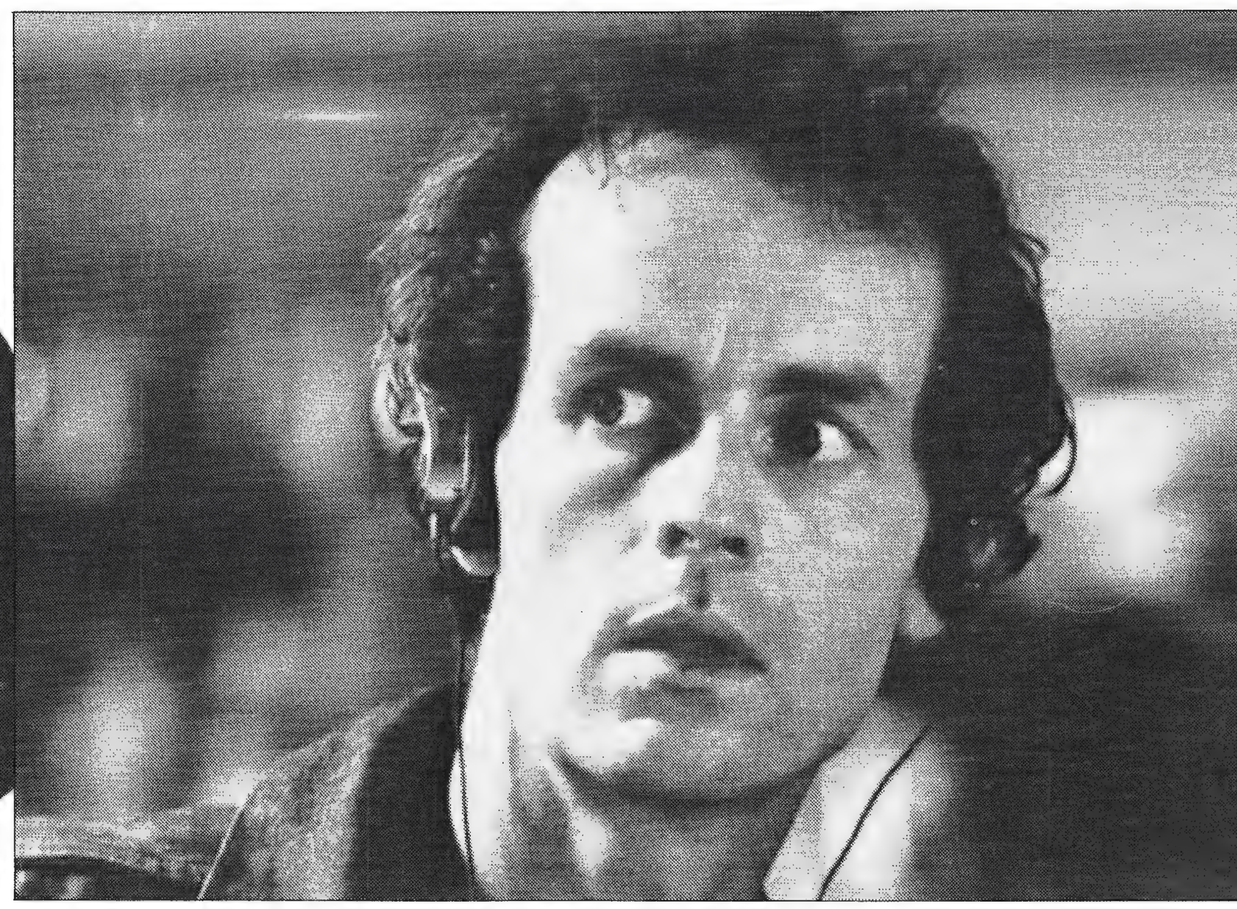
But the final conversation between the two makes you think, "That must be Gin!" If they were both human, then death would be the only option, even before the spring rescue team arrives.

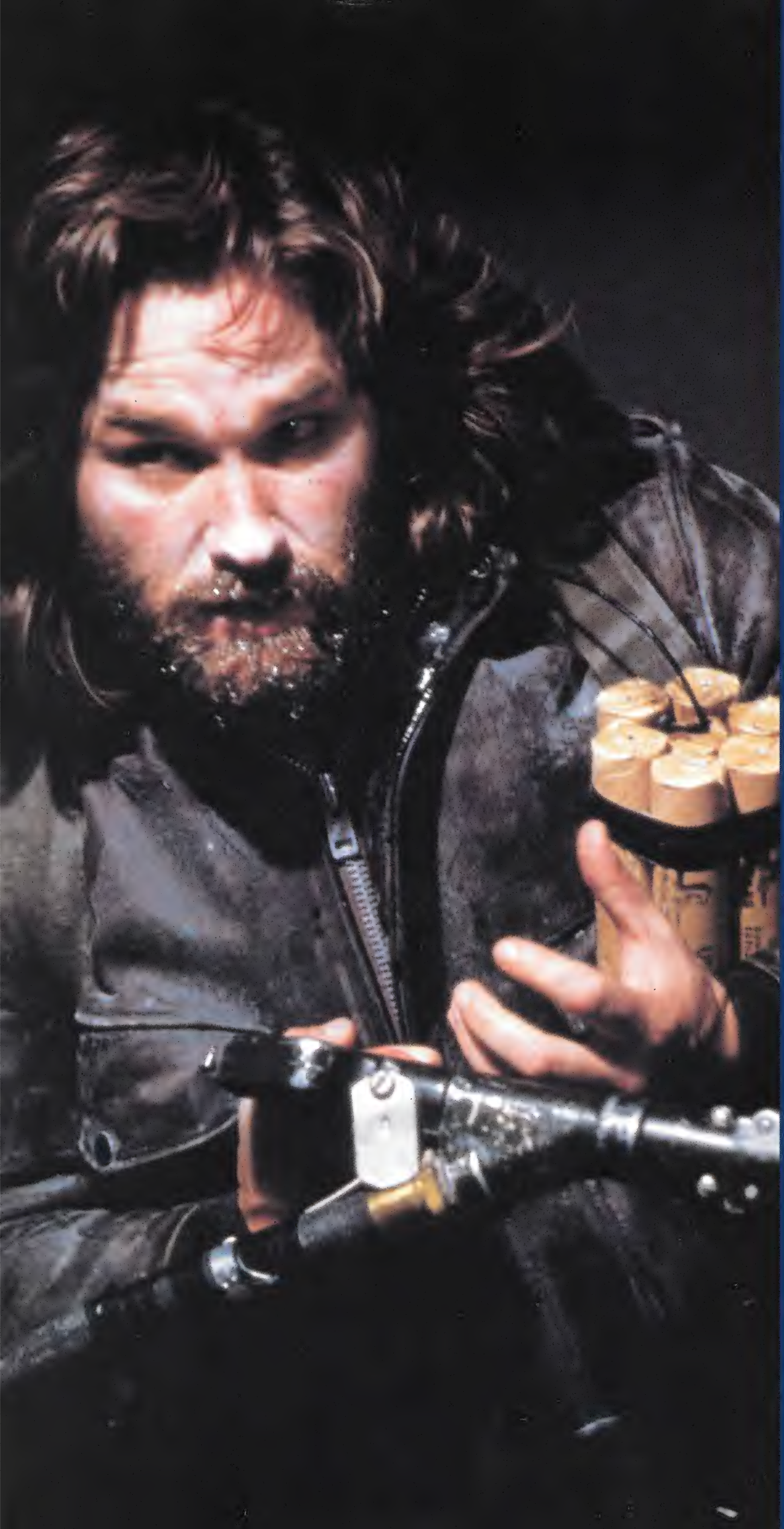
But what if the man who returned was a human who had been transformed?! MacReady stopped talking, after asking the man, "Where have you been?" He added, "I guess there's no point in asking about his true identity. It will happen as it happens." - Thought-provoking words.

This was in the winter of '82. If the man was an invader, remember? The calculations the computer had done: 27,000 hours later—1,125 days later, 3 years and 30 days later, the Earth would be completely theirs. The answer has not yet been found.

Even if we are lucky enough to find that the man is human, we have no idea when or what will happen to us. What if, by any chance, we ourselves, our very consciousnesses, were aliens who attacked the Earth in ancient times, evolved into the humans who lived there, and evolved into humanoids?







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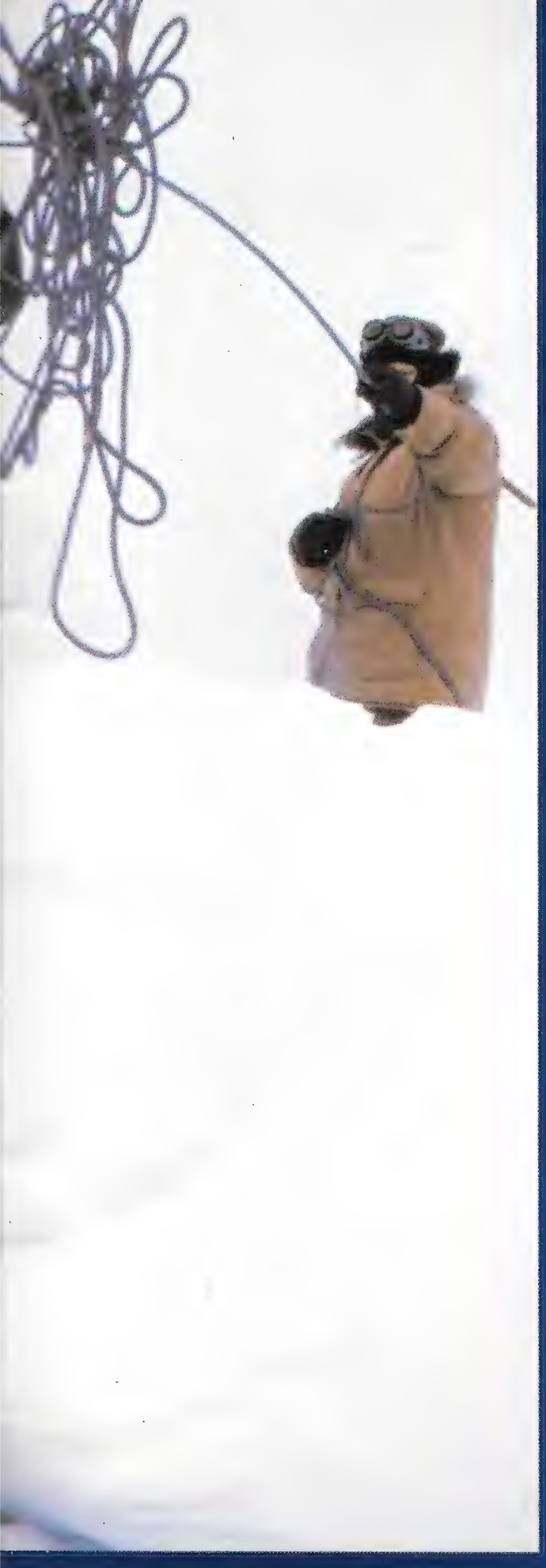

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Remaking a Film is Fun — "The Thing From Planet X"

Aliens: The eternal dream of humanity is the conquest of space. However, simply going there is not enough interest, and many films have been made in this genre, known as the "invasion theme," although there are also some more benign themes such as alien visitors or visitors from outer space.

RKO, under Howard Hughes's control, pioneered this "invasion" with its production of "The Thing From Planet X" (1951), directed by Howard Hawks. This was followed by 20th Century Fox's blockbuster "The Day the Earth Stood Still" (1951), in which a giant robot descended from a spaceship and set foot on Earth. The company also invited director William C. Menzies, director of London Film's sci-fi masterpiece "The World to Come" (1936), to release "Planet Adventure/Space Monsters" (April 1953). Universal released the 3D film [It Came From Another Universe] (starring Richard Carlson), and Universal American released [Monster from Space] (starring Ted Cooper) in May 1953. In June, 3D Pictures released [Low Man], a giant "robot monster" (starring George Nader) attacking Earth scientists. In October, George Pal's third film, “War of the Worlds” (1953), drew huge acclaim for its deep-sea, ray-like spaceship and the strange hands of the Martian piloting it. In 1954, 20th Century Fox released [The Invaders from Mars] (starring Hilary Brook), featuring a dragonfly-like monster with large eyes. While 1955 was a bit of a lull, the "space" craze became firmly established in 1956.

There were a ton of items that were not available here (works titled [] were not imported).

* *

By the way, John Carpenter, the director of "The Thing From Planet X" (1982), first saw "It Came From Another Universe" when he was five years old. He was fascinated by science fiction movies and has continued to watch them ever since. When you watch movies for a long time, you become extremely intrigued by remakes.

When a literary masterpiece or a movie becomes a big hit, it is often remade into a movie in as little as five years, and there are also works that are remade into movies every ten years or so. For example, in 1971, "Wuthering Heights" was remade, as well as "La Traviata," "A Tale of Two Cities," and "Treasure Island."

The production newsletters have been reporting that classics such as "Night Flight" are being remade one after another. However, it is a mistake to think that remakes are a current trend; remakes are constantly being made. If you search the production newsletters, you will surely find something. Just as

we movie fans are strongly attracted to remakes, filmmakers are also enthusiastic about remakes.

John Carpenter is an admirer of Howard Hawks. His favorite sci-fi film is "The Thing From Planet X." It's easy to imagine how enthusiastic John must have been about this first remake in 30 years. However, it would be presumptuous for someone so young to remake a work by his great predecessor, Hawks.

He said he would like it to be called the "modern version."

It's true that "The Thing From Planet X" (1951) and "The Thing From Planet X" (1982) have different plots. The only similarity is that when a film is remade, a big star is usually cast, but sometimes a newcomer is used to create expectations for the audience. John chose a no-star cast, just like in the original.

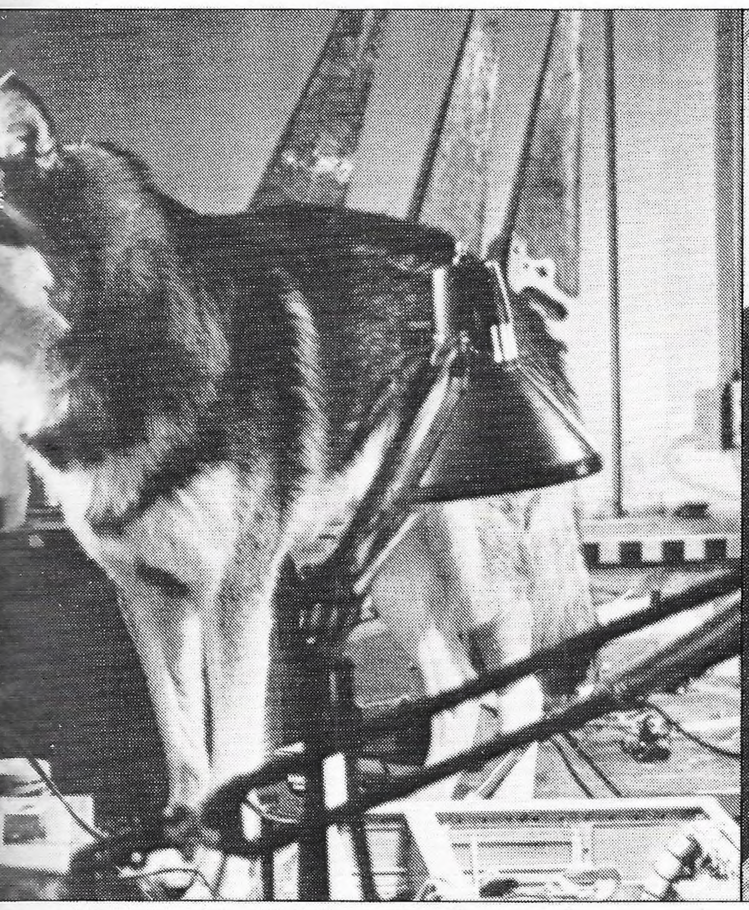
The 1951 version was titled "The Thing," followed by "from another world" in lowercase. (Who Goes There?) by William Cambell Jr. was adapted by Charles Lederer. The cinematography was by Russell Harlan, who specializes in Westerns, and the music was by Dimitri Tiomkin. Christian Nyby, the editor of Hawks' "Red River" (1948), was chosen to direct the film.

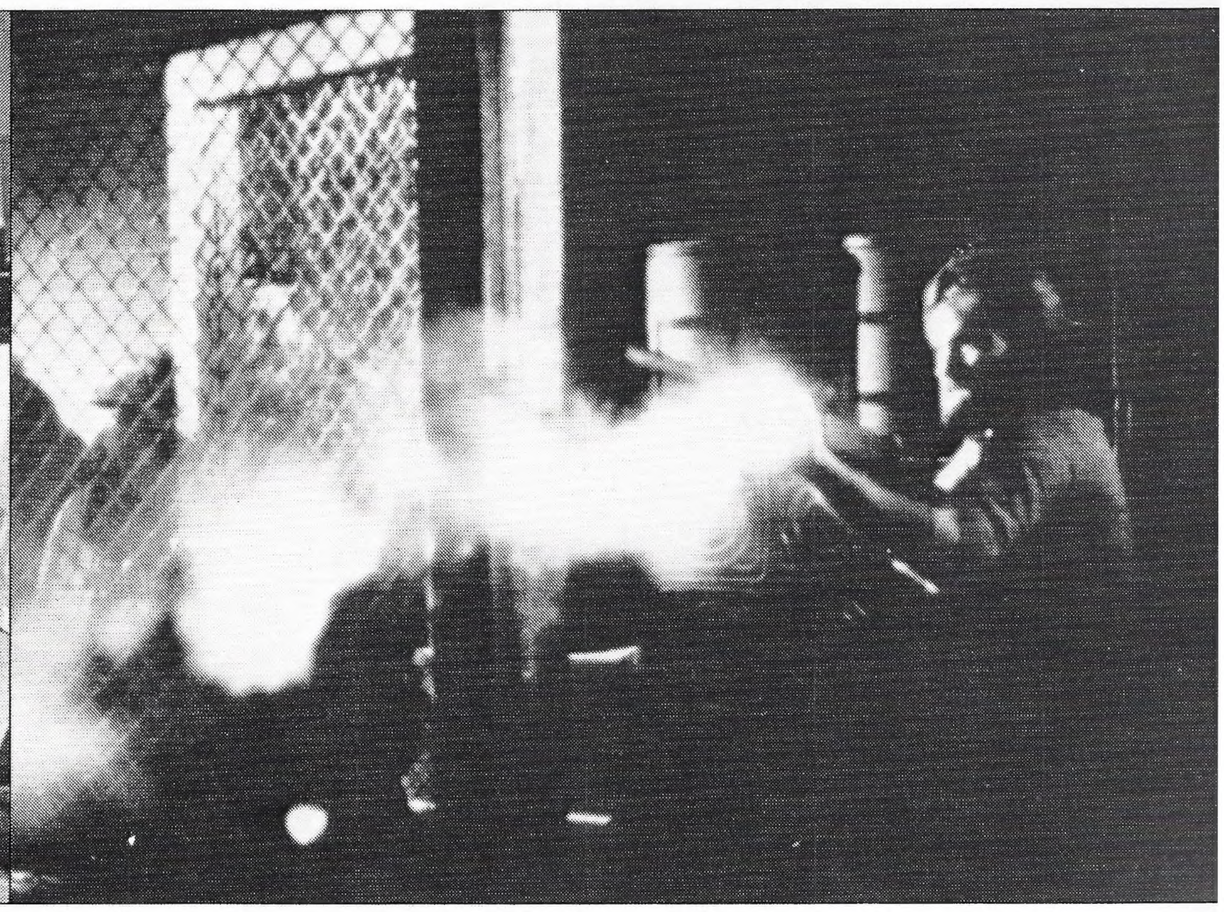
It's November 195? (the "?" likely refers to a future year). The setting is the Polar Science Institute, located not far from the North Pole. (The 1982 version was shot in Antarctica, but the filming took place in Alaska.) The director, Dr. Carrington (Robert Cornthwaite), urgently sends a telegram to the Alaska Defense Command requesting that an investigation plane be sent in response to an object resembling an aircraft crashing in the polar region. Captain Hendry (Kenneth Tobey) pilots a C-47 and flies through the blizzard. He's delighted to be able to meet his girlfriend, Nikki (Margaret Sheridan), who works as the doctor's secretary.

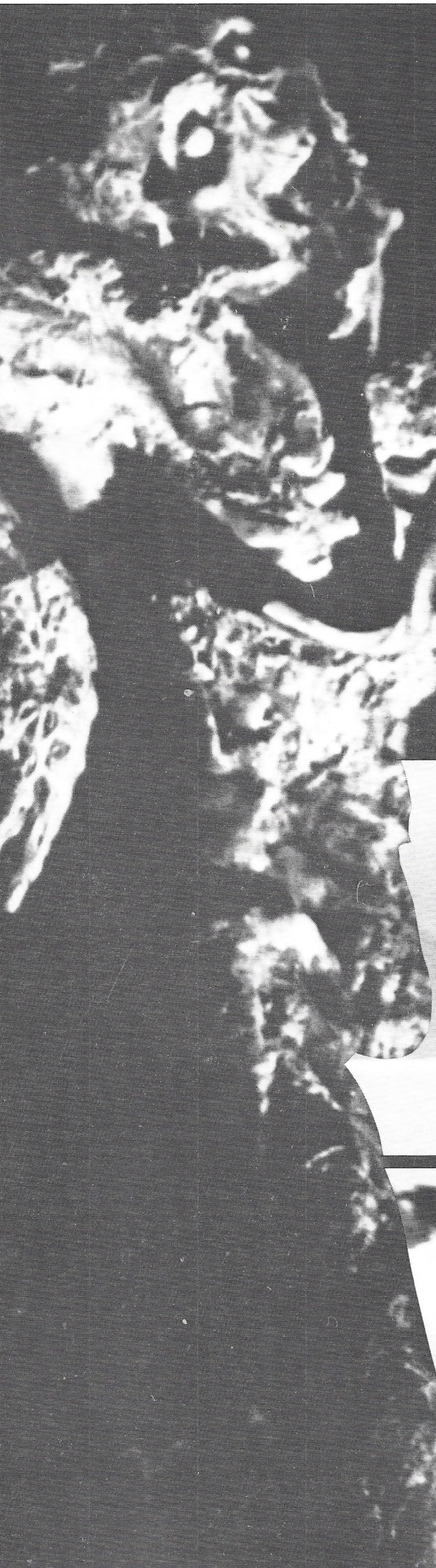
The Lancaster film differs only in the introduction. Bill Lancaster's script (son of the well-known Burt L.) has no female characters. Perhaps that's because the 1982 version included shocking scenes in which a woman would have had to faint constantly if she had been present. In the 1951 version, neither the crew nor we, the audience, knew what Thing X was until near the end, and even at the climax, when it began to move, we realized it was some kind of monster made of plant tissue, only to be consumed by fire. But the film placed great importance on the build-up to this point.

What about the 1982 version? Well, that was Rob Bottin, the special effects makeup artist. It's hard to put into words. Hollywood's special effects team is more than proud of being the best in the world.

It's extremely grotesque. But while the Nanjing Massacre is unbearable to look at even in still photographs, I don't feel any physiological aversion to Rob "X" as a movie. That's because it's the magic of film. I applaud John & Rob's magic.







●Six years ago, Stuart Cohen, co-producer of this film, suddenly remembered the science fiction short story "The Shadows Go," which he had read with fascination as a child. After tracking it down and rereading it, he came to one conclusion: even though the story had already been made into a film by the master director Howard Hawks in 1951, if he adapted it more faithfully to the original, it would be a fantastic piece of entertainment that would be relevant even today.

Cohen approached David Foster and Lawrence Turman about co-producing the film, and the incredibly busy pair agreed in principle. Universal agreed, and the project was approved, giving the go-ahead for production.

At roughly the same time, another man was plotting a remake of Hawks' sci-fi classic from a completely different angle: John Carpenter. Coincidentally, Cohen and Carpenter were classmates at the University of Southern California's film department. Things progressed smoothly, and by 1979, when Carpenter commissioned Bill Lancaster to write the script, the Turman/Foster, Cohen, Carpenter, and Lancaster team was formed. Production began on August 24, 1981, as a $15 million A-list project.

●Filming was scheduled to take 12 weeks, beginning at Universal Studios in Hollywood. It was

Production Note

midsummer outside, with temperatures exceeding 37°C every day, but the six sound stages were all kept at temperatures below 0°C. This, needless to say, was to recreate the frigid atmosphere of Antarctica. Meanwhile, a second crew was set up at Universal Heartland, where Rob Bottin's special makeup and effects work was being carried out in strict secrecy even before principal photography began.

Additionally, the Taku Glacier in the Juneau Icefields in Alaska and the ice-free port of Stuart in British Columbia, Canada were chosen as backdrops for the outdoor scenes. Stuart is an old town that once bustled with activity during the gold rush. At its peak, it had a population of nearly 20,000, but today it has just 1,500. As a result, all of the hotels, motels, and cheap lodgings in the town were occupied by the film's joint US-Canadian film crew.

●Although Howard Hawks' "The Thing From Planet X" is still fresh in the minds of movie and science fiction fans, Carpenter decided to embark on a remake because he had a deep attachment to Campbell's original novel, even more so than he did to Hawks' film adaptation.

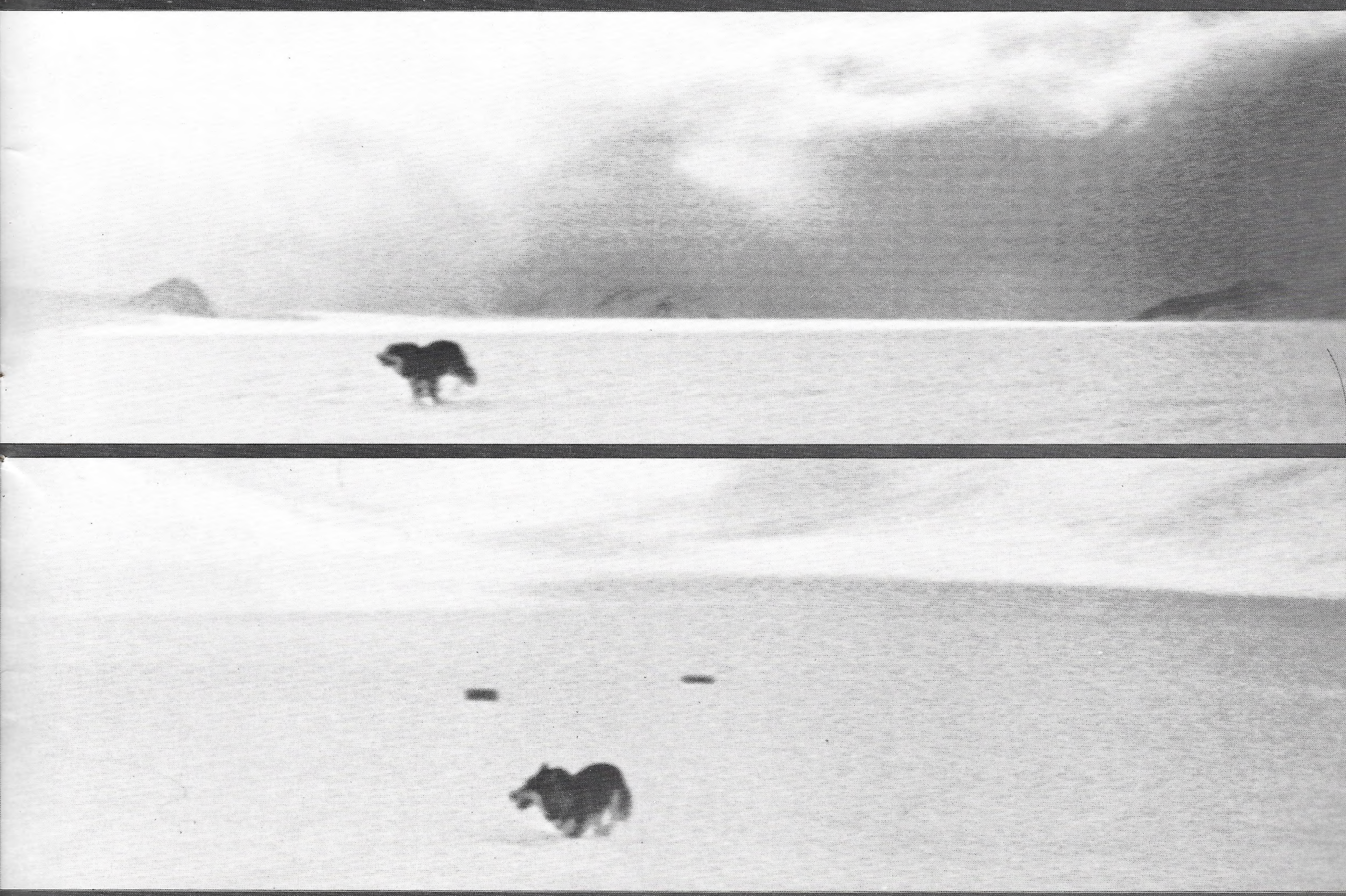
"I think Hawks' work is really good, but what bothers me is how much he changed the book," Carpenter says.

The sense of horror that Campbell created was later passed down to Ridley Scott's "Alien" and Philip Kaufman's "The Body Snatchers." Naturally, Carpenter's 'The Thing From Planet X' will be compared to these films, but he says that as long as they're both monster movies, comparisons are welcome.

●Although the film is closer to Campbell's original novel than Hawks' version, screenwriter Bill Lancaster did not want to be faithful to it from start to finish. Lancaster's script differs in many ways from the original. For example, the number of characters was reduced from 37 to 12. "37 is a bit too many. It's hard to give each character a personality, and first of all, it would confuse the audience," Lancaster said.

The most innovative change in the structure is the opening scene, which in the original begins with a flashback to when meteorologist MacReady discovers an alien invader while exploring the ice fields.

This time, Lancaster begins the film with an extremely dynamic sequence in which the surviving Norwegian team pursues the "thing" that has been taken captive by a dog in a helicopter. It's a bold move to bring the middle part of the novel to the beginning, but it has the greatest effect as a foreshadowing of the anxiety and fear that will unfold later.



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